



HARVARD SUMMER SCHOOL
Presents

Esther

by George Frideric Handel

Harvard Summer School Chorus
Handel and Haydn Society Orchestra

Sanders Theatre
July 31, 2015 • 8 pm

Andrew Clark, conductor

Margot Rood, soprano

Tori Lynn Cook, soprano

Ian Howell, countertenor

Charles Blandy, tenor

Patrick T. Waters, tenor

Mark Risinger, bass

Program

Esther

Oratorio in six scenes

First version (1720)

HWV 50a

The story begins in the Persian capital of Susa, in the third year of King Assuerus¹ reign (who ruled from 486 – 465 BCE). Having banished Queen Vashti,² the King married Esther, a Jewish orphan, without knowledge of her Jewish origin. Mordecai, a Jewish servant and Esther's adoptive father, recently thwarted an assassination attempt on the King. Following this, King Assuerus promoted Haman to the position of Prime Minister and set his throne above all officials who were with him.

Sinfonia (Andante – Larghetto – Allegro)

SCENE I

Haman, Habdonah, Officers

After Haman's appointment, all the King's servants bowed down and paid homage to him in accordance with Assuerus' orders. However, Mordecai refused, stating that he only bows to his God. Haman becomes enraged by this and decrees to hang Mordecai and execute all the Jews throughout the Persian Empire.

RECITATIVE

Habdonah, Persian Officer (William Gardner, tenor)

'Tis greater far to spare than to destroy.

Haman, Prime Minister (Mark Risinger, bass)

I'll hear no more; it is decreed:
All the Jewish race shall bleed.
Hear and obey, what Haman's voice commands.
Hath not the Lord of all the East
giv'n all his pow'r into my hands?
Hear, all ye nations far and wide,
Which our own monarch's sway,
Hear, and obey.

AIR

Haman, Prime Minister (Mark Risinger, bass)

Pluck root and branch from out the land,
Shall I the God of Israel fear?
Let Jewish blood dye ev'ry hand,
Nor age nor sex I spare.
Raze, raze their temples to the ground,
And let their place no more be found.

RECITATIVE

Persian Officer (Charles Blandy, tenor)

Our souls with ardour glow to execute the blow.

CHORUS

Persian Officers

Shall we the God of Israel fear?
Nor age nor sex we'll spare.
Pluck root and branch from out the land.

¹Assuerus, normally identified in modern sources as Xerxes I, is best known for his invasion of Greece during 480 BCE. He ruled provinces from India to Egypt.

²Queen Vashti was the first wife of King Assuerus. The King banished Vashti after her refusal to appear at his banquet.

SCENE II

Israelites

The Israelites rejoice because Esther has become Queen. They give thanks to God and sing songs of praise.

RECITATIVE

1st Israelite (Patrick T. Waters, tenor)

Now persecution shall lay by her iron rod;
Esther is queen, and Esther serves the living God.

AIR

1st Israelite (Patrick T. Waters, tenor)

Tune your harps to cheerful strains,
Moulder³ idols into dust.
Great Jehovah lives and reigns,
We in great Jehovah trust.

CHORUS

Israelites

Shall we of servitude complain,
The heavy yoke⁴ and galling chain?

RECITATIVE

Israelite Woman (Tori Lynn Cook, soprano)

O God, who from the suckling's⁵ mouth ordainest early praise,
Of such as worship Thee in truth accept the humble lays.

AIR

Israelite Woman (Tori Lynn Cook, soprano)

Praise the Lord with cheerfull noise,
Wake, my glory, wake, my lyre.
Praise the Lord each mortal voice,
Praise the Lord, ye heav'nly choir.
Zion now her head shall raise,
Tune your harps to songs of praise.

CHORUS

Israelites

Shall we of servitude complain,
The heavy yoke and galling chain?

SCENE III

The Israelites' joy immediately turns to sorrow upon learning of Haman's order to execute them all.

Enter an Israelite

RECITATIVE

3rd Israelite (Ian Howell, countertenor)

How have our sins provok'd the Lord!
Wild persecution has unsheathe'd the sword.
Haman hath sent forth his decree:
The sons of Israel all shall in one ruin fall.

ACCOMPAGNATO

3rd Israelite (Ian Howell, countertenor)

Methinks I hear the mothers' groans,
While babes are dash'd against the stones!
I hear the infant's shriller screams,
Stabb'd at the mother's breast!
Blood stains the murd'rer's vest
And through the city flows in streams.

CHORUS

Israelites

Ye sons of Israel mourn,
Ye never to your country shall return.

AIR

3rd Israelite (Ian Howell, countertenor)

O Jordan, sacred tide,
Shall we no more behold thee
Glide the fertile vales along?
As in our great forefathers' days,
Shall not thy hills resound with praise
And learn our holy song?

CHORUS

Israelites

Ye sons of Israel mourn,
Ye never to your country shall return.

³Crumble, as through decay.

⁴A bar or frame used for joining together two work animals (such as oxen), so that they can pull a plow or heavy load.

⁵A child or animal that is not weaned

SCENE IV

Esther, Mordecai, Israelites

Mordecai protests Haman's plan by wearing sackcloth and ashes. Esther, having been notified of Mordecai's distress, asks why he wears these things. Mordecai tells her of Haman's decree and asks Esther to appeal to the King; anyone who approaches the King without being summoned, however, shall be put to death. Esther agrees to stand before Assuerus, even if it means her life, so that her people might be spared.

RECITATIVE

Esther, Queen of Persia (Margot Rood, soprano)

Why sits that sorrow on thy brow?
Why is thy rev'rend head
With mournfull ashes spread?
Why is the humble sackcloth worn?²⁶
Speak, Mordecai, my kinsman, friend,
Speak and let Esther know why all this solemn woe.

Mordecai, Esther's adoptive father

(Patrick T. Waters, tenor)

One fate involves us all.
Haman's decree to strike at me
Hath said that ev'ry Jew shall fall.
Go, stand before the King with weeping eye!

Esther, Queen of Persia (Margot Rood, soprano)

Who goes unsummon'd by the laws shall die.

AIR

Mordecai, Esther's adoptive father

(Patrick T. Waters, tenor)

Dread not, righteous Queen, the danger,
Love will pacify his anger;
Fear is due to God alone.
Follow great Jehovah's calling,
For thy kindred's safety falling.
Death is better than a throne.

RECITATIVE

Esther, Queen of Persia (Margot Rood, soprano)

I go before the King to stand;
Stretch forth, O King, thy scepter'd hand.

AIR

Esther, Queen of Persia (Margot Rood, soprano)

Tears, assist me, pity moving
Justice, cruel, fraud reproving,
Hear, O God, thy servant's pray'r:
Is it blood that must atone,
Take, O take my life alone,
And thy chosen people spare.

CHORUS

Israelites

Save us, O Lord,
And blunt the wrathful sword.

--INTERMISSION--

SCENE V

Assuerus, Esther, Israelites

Assuerus is startled when Esther enters his presence unannounced. Esther "faints" upon Assuerus' recognition of her, claiming that she will die unless he hears her request. Encouraging her to awaken, the King extends his golden scepter towards her, granting her pardon and any petition she asks. Esther invites the King and Haman to attend a feast that she has prepared. Assuerus agrees to attend.

RECITATIVE

Assuerus, King of Persia (Charles Blandy, tenor)

Who dares intrude into our presence without our leave?
It is decreed,
He dies for this audacious deed.
Hah! Esther there!
The law condemns, but love will spare.

Esther, Queen of Persia (Margot Rood, soprano)

My spirits sink; alas! I faint.

Assuerus, King of Persia (Charles Blandy, tenor)

Ye pow'rs, what paleness spreads her beauteous face!
Esther, awake, thou fairest of thy race;
Esther, awake and live, 'tis my command.
Behold the golden scepter in my hand,
Sure sign of grace.
The bloody stern decree was never meant,
My Queen, to strike at thee.

²⁶Sackcloth is a coarsely woven fabric or garment usually made from goat's hair. Ashes accompanied sackcloth in times of mourning or national disaster and were also used as a public sign of humility before God.

DUET

Esther, Queen of Persia (Margot Rood, soprano) &
Assuerus, King of Persia (Charles Blandy, tenor)

Esther: Who calls my parting soul from death?

Assuerus: Awake, my soul, my life, my breath.

Esther: Hear my suit, or else I die.

Assuerus: Ask, my Queen; can I deny?

AIR

Assuerus, King of Persia (Charles Blandy, tenor)

O beauteous Queen, unclose those eyes;

No, my fairest shall not bleed.

Hear love's soft voice, that bids thee rise,

And bids thy suit succeed.

Ask, and 'tis granted from this hour;

Who shares our heart, shall share our pow'r.

RECITATIVE

Esther, Queen of Persia (Margot Rood, soprano)

If I find favour in thy sight,

May the great monarch of the East honour my feast,

And deign to be his servant's guest;

The King and Haman I invite.

AIR

Assuerus, King of Persia (Charles Blandy, tenor)

How can I stay when love invites?

I come, my Queen, to chaste delights.

With joy, with pleasure I obey;

To thee I give the day.

Upon the news of the King's attendance at the banquet, the Israelites rejoice and celebrate Esther's charm, declaring that her prayer will be heard. They call upon God to "pour his vengeance" on their foes.

RECITATIVE

1st Israelite (Patrick T. Waters, tenor)

With inward joy his visage⁷ glows,

He to the queen's apartment goes.

2nd Israelite (Charles Blandy, tenor)

Beauty has his fury charm'd

And all his wrath disarmed.

CHORUS

Israelites

Virtue, truth, and innocence

Shall ever be her sure defense.

She is heav'n's peculiar care,

Propitious⁸ heav'n will hear her pray'r.

ARIOSO

3rd Israelite (Ian Howell, countertenor)

Jehovah, crown'd with glory bright,

Surrounded with eternal light,

Whose ministers are flames of fire,

Arise, and execute thine ire.

CHORUS

Israelites

He comes, he comes to end our woes

And pour his vengeance on our foes.

Earth trembles, lofty mountains nod.

Jacob,⁹ arise, and meet thy God.

SCENE VI

Assuerus, Esther, Haman, Israelites

Esther hosts the banquet for King Assuerus and Haman, during which she reminds Assuerus of how Mordecai thwarted the assassination attempt on his life. She then reveals herself as a Jew and that the order to exterminate her people is also directed at herself and Mordecai. Haman begs Esther for mercy, which she rejects. Assuerus orders for Haman to be seized and hanged. Haman laments how his desire for fortune and power has led to his downfall.

RECITATIVE

Assuerus, King of Persia (Charles Blandy, tenor)

Now, O Queen, thy suit declare;

Ask half my empire, and 'tis thine

Esther, Queen of Persia (Margot Rood, soprano)

O gracious King, my people spare,

For in their lives you strike at mine.

Reverse the dire decree;

The blow is aim'd at Mordecai and me.

And is the fate of Mordecai decreed,

Who, when the ruffian's sword

Sought to destroy my royal lord,

Brought forth to light the desp'rate deed?

⁷Facial expression

⁸Favorable; likely to produce good results

⁹Patriarch of all Israelites, his twelve sons led the first Tribes of Israel.

Assuerus, King of Persia (Charles Blandy, tenor)

Yes, yes, I own,
To him alone I owe my life and throne.
Say then, my Queen, who dares pursue
The life to which reward is due?

Esther, Queen of Persia (Margot Rood, soprano)

'Tis Haman's hate that sign'd his fate.

Assuerus, King of Persia (Charles Blandy, tenor)

I swear by yon bright globe of light,
Which rules the day,
That Haman's sight
Shall never more behold the golden ray!

ACCOMPAGNATO

Haman, Prime Minister (Mark Risinger, bass)

Turn not, O Queen, thy face away,
Behold me prostrate on the ground.
O speak, his glowing fury stay;
Let mercy in thy sight be found.

AIR

Esther, Queen of Persia (Margot Rood, soprano)

Flatt'ring tongue, no more I hear thee.
Vain are all thy cruel wiles;
Bloody wretch, no more I fear thee,
Vain thy frowns and vain thy smiles.
Tyrant when of pow'r possess'd,
Now thou tremblest when distress'd.

RECITATIVE

Assuerus, King of Persia (Charles Blandy, tenor)

Guards, seize the traitor, bear him hence;
Death shall reward the dire offence.
To Mordecai be honour paid;
The Royal garment bring,
My diadem shall grace his head;
Let him in triumph through the street be led,
Who sav'd the king.

AIR

Haman, Prime Minister (Mark Risinger, bass)

How art thou fall'n from thy height;
Tremble, ambition at the sight.
In pow'r let mercy sway.
When adverse fortune is thy lot,
Lest thou by mercy be forgot,
And perish in that day.

Haman is hanged on the gallows that he had prepared for Mordecai. Assuerus promotes Mordecai to a more prominent position in his court. The Israelites praise God for their salvation and the slaying of their enemy.

SOLI AND CHORUS

Chorus of Israelites

The Lord our enemy has slain,
Ye sons of Jacob, sing a cheerful strain.

Soli

(Margot Rood, Ian Howell, Charles Blandy, Patrick T. Waters, Mark Risinger)

Sing songs of praise, bow down the knee,
The worship of our God is free.

Chorus of Israelites

The Lord our enemy has slain,
Ye sons of Jacob, sing a cheerful strain.
Forever blessed be thy holy name.
Let heav'n and earth his praise proclaim.

3rd Israelite (Ian Howell, countertenor)

Let Israel's songs of joy repeat,
Sound all ye tongues Jehovah's praise.
He plucks the mighty from his seat,
And cut off half his days.

Chorus of Israelites

Forever blessed be thy holy name.
Let heav'n and earth his praise proclaim.

Esther (Margot Rood, soprano) & Mordecai (Patrick T. Waters, tenor)

The Lord his people shall restore,
And we in Salem shall adore.

Chorus of Israelites

Forever, blessed be thy holy name.
Let heav'n and earth his praise proclaim.

Israelite Men

(Jonathan Carlson, bass & Mark Risinger, bass)
Mount Lebanon his first resigns;
Descend, ye cedars, haste, ye pines,
To build the temple of the Lord,
For God his people has restor'd.

Chorus of Israelites

Forever blessed be thy holy name.
Let heav'n and earth his praise proclaim.

Program Notes

Esther

Handel's *Esther* holds prestige as the first English oratorio, despite a narrative arc that is difficult to follow and a libretto whose structure Winton Dean described simply as "a shambles." Due to the incomplete nature of its sources, its origins are difficult to describe in detail. Nevertheless, we know Handel composed it during the period he spent amid a fascinating and stimulating group of artists and writers at Cannons, the palatial estate built by the Duke of Chandos. Among the luminaries of the Chandos circle were the probable authors of the *Esther* libretto, John Arbuthnot and Alexander Pope, and while the impetus for its creation is unknown, various references to the oratorio suggest a date of composition sometime around 1719–20. In this same period, Handel composed eleven "Chandos Anthems" for the Duke's chapel and the pastoral masque *Acis and Galatea*. The librettist(s) relied somewhat on Thomas Brereton's English translation of Racine's 1689 biblical play, *Esther*, which Brereton had published in 1715. For the musical setting, the forces at Cannons afforded Handel both a six-part chorus and a wide variety of orchestral instruments, including trumpets, horns, and harp; he makes delightful and inventive use of these in key moments, such as the aria "Praise the Lord with cheerfull noise" in Scene II (unlike most subsequent oratorios, *Esther* is not divided into Acts, but rather into six Scenes). Another prominent musical aspect is the extensive use of chorus to represent a range of characters, from Persian soldiers to the faithful Israelites. In the extensive final movement, we find parallels to the Purcellian "verse anthem," comprising an extended rondo that alternates between solo and choral passages. Despite the various clues about its genesis and early history, however, there is no firm evidence to show that a performance of *Esther* took place at the time of its composition, either at Cannons or at the Duke's London residence. For that, we must look ahead a decade or so.

The late 1720s and early 1730s were not an altogether happy time for Handel. After almost 20 years of producing Italian operas on the London stage, he was facing dwindling box office receipts due to the rising popularity of "ballad operas," typified by John Gay's "The Beggar's Opera," (1728). These works featured short, catchy tunes sung in English and a cast of underworld characters who possessed far greater popular appeal than the gods and heroes of Italian *opera seria*. Another frustration, in 1732, was a pirated production of *Acis and Galatea*, produced by his rival Thomas Arne at a

different theater; lacking legal grounds to prohibit it, Handel promptly revised the work and mounted his own new production instead. And as if these were not difficulties enough, in the following year he had to contend with the establishment of a rival opera company, funded by the Prince of Wales and his aristocratic confederates; in a venture that would itself go bankrupt within four years, this group set out to achieve Handel's ruin by poaching most of his star singers and importing Farinelli, the most famous castrato in Europe at the time.

It may come as no surprise, therefore, that around this time Handel returned to *Esther* and began his first sustained attempts at a new sort of composition, in which he set Biblical stories as musical dramas in English for concert performance. Some of the initial critical reactions were humorous and predictably satirical, just as they had been when Handel had begun his career as an opera composer in London 20 years earlier. The author of a pamphlet entitled "See and Seem Blind" had this to say of his experience:

This being a new Thing set the whole World a Mad-ding; Han't you been at the *Oratorio*, says one? Oh! If you don't see the *Oratorio* you see nothing, says t'other; so away goes I to the *Oratorio*, where I saw indeed the finest Assembly of People I ever beheld in my Life, but, to my great Surprize, found this Sacred *Drama* a mere Consort [concert], no Scenery, Dress or Action, so necessary to a *Drama* . . .

These earliest oratorios of 1732–33—*Esther*, *Deborah*, and *Athalia*—are easy to interpret with the benefit of hindsight as the new musical direction that would ensure Handel's future success throughout the 1740s and to the end of his life. But at the time of their creation, Handel was responding to the needs of a given moment and occasion, rather than mapping out a new aesthetic or compositional program. He performed all three works in Oxford to great acclaim in the summer of 1733 and must have been assured that this was a genre with promise. Though it would be another five years before he produced another full-length oratorio in English, *Esther* undoubtedly represents the beginning of a new direction in Handel's work and points the way to the grandeur for which audiences still know him best.

Mark Risinger
New York, NY

Biographies

Margot Rood, soprano

Margot Rood, hailed for her “luminosity and grace” by The New York Times, performs a wide range of repertoire across American stages.

Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of conductor Harry Christophers. Recent and upcoming solo appearances include Rhode Island Philharmonic (Messiah); Handel and Haydn Society (Messiah, Vivaldi Gloria, Bach Mass in B Minor); Seraphic Fire (Messiah, Vivaldi Gloria, Mozart Requiem); Bach Collegium San Diego (Messiah); A Far Cry (Golijov Three Songs); Oratorio Chorale (Brahms Requiem); Kent Singers (Brahms Requiem); Tucson Chamber Artists (Bach St. John Passion and Mozart C Minor Mass); Back Bay Chorale (Bach St. John Passion); Brookline Symphony (Mahler Fourth Symphony); and the Boston Early Music Festival Fringe. She is often featured on both the Emmanuel Music and Marsh Chapel Choir Bach Cantata Series.

Recent stage appearances include Amor in Gluck’s *Orfeo ed Euridice* with Grand Harmonie, Emily Webb in Rorem’s *Our Town* with Monadnock Music, Johanna in *Sweeney Todd* with St. Petersburg Opera, Ramiro in Helios Early Opera’s production of Cavalli’s *Artemisia*, and God of Dreams in Purcell’s *The Indian Queen* with Handel and Haydn Society.

In addition to opera and oratorio, Ms. Rood has performed as soloist with some of the United States’ premiere new music ensembles, and was a 2015 recipient of the St. Botolph Club Foundation’s Emerging Artist Award for her work in new music. Notable recent engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger’s *Letters Made with Gold* under the direction of Dawn Upshaw and Donnacha Dennehy, Kati Agocs’ *Vessel* and Soprano Evangelist in Arvo Pärt’s *Passio* with the Boston Modern Orchestra Project. Ms. Rood is a core member of Boston’s Lorelei Ensemble, an all-female vocal ensemble dedicated to the performance of new music, and is a founding member of the Michigan Recital Project, which features commissions by emerging composers. Also sought after as a collaborator, Ms. Rood has been invited by composers at Columbia University, University of Pennsylvania, McGill University and Keene State College for performances and masterclasses. Her new recording with composer Heather Gilligan, *Living in Light*, will be released in 2016.

Tori Lynn Cook, soprano

Tori Lynn Cook holds bachelor degrees in Vocal Performance and Music Theory from the University of Idaho. She served as Vocal Director at the Lewiston Civic Theatre and taught privately in her home studio in Idaho before moving to Boston where she remains an active teacher and performer.

Cook currently directs the Harborlight Show Chorus in the North Shore and her performing choirs include Chorus pro Musica, in which she is a regular featured soloist, the Harvard Summer Chorus and Summer Seasonals. Most recently, Cook played the part of Mrs. Prudence in the world-premiere of Kallembach’s *The Tryal and Examination of Old Father Christmas*. Other theatrical roles include Martha Cratchit in *Scrooge the Stingiest Man in Town*, Alexi Darling and Seasons of Love soloist in *RENT*, and various ensemble parts in *Die Fledermaus*, *UrineTown*, and *Beauty and the Beast*.

Ian Howell, countertenor

Praised by the *New York Daily News* for his “rich voice, capable of great dramatic force,” and *San Francisco Classical Voice* for the “heart at the core of his soulful sound,” Ian Howell sings with a warm and seamless tone rarely heard from countertenors. He has sung with Florentine Opera, New York City Opera, and Opera London, and with most major North American baroque orchestras. Mr. Howell has recorded for the American Bach Soloists, Warner Classics, Rhino, and Gothic labels. He can also be heard with the all male chamber choir Chanticleer on multiple albums, including the GRAMMY AWARD winning *Lamentations and Praises*. Mr. Howell joined the voice faculty at the New England Conservatory of Music in 2014 where he teaches voice and vocal pedagogy, and directs the NEC Voice and Sound Analysis Lab.

Charles Blandy, tenor

Charles Blandy has been praised as “unfailingly, tirelessly lyrical” (*Boston Globe*); “a versatile tenor with agility, endless breath, and vigorous high notes” (*Goldberg Early Music Magazine*).

This season he performed the Bach B minor Mass with the American Classical Orchestra (NYC) at Lincoln Center; and *St. Matthew Passion* the American Bach Soloists (San Francisco). He appeared with Boston Early Music Festival in works of Monteverdi: *Il Ritorno d’Ulisse, Vespers of 1610*, and *L’Orfeo*. With Emmanuel Music he sang the role of Belmonte

in Mozart's *Abduction from the Seraglio*. He is a regular in Emmanuel's Bach ongoing cantata series; and with them he has also appeared in John Harbison's *The Great Gatsby*; as the Evangelist in the Bach Passions; and in Stravinsky's *Rake's Progress*, Mozart's *Magic Flute*, and Handel's *Ariodante*.

In recent years he has also sung with the Portland Baroque Orchestra; the National Chorale, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Charlotte Symphony, Berkshire Choral Festival, Pittsburgh Bach and Baroque.

He is adept in contemporary music: He appeared in the world premiere of Osvaldo Golijov's *Ainadamar* starring Dawn Upshaw; premiered Rodney Lister's chamber song cycle *Friendly Fire* with Collage New Music; appeared with Boston Modern Orchestra Project in Thomson's *Four Saints in Three Acts*; and is on a Naxos CD of Scott Wheeler's *Construction of Boston*.

His studies have been at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY. His website is at charlesblandy.com

Patrick T. Waters, tenor

Patrick T. Waters (B.M. Manhattan School of Music; M.S.M. Boston University) holds degrees in composition, conducting and sacred music, with additional studies in piano and vocal performance. Mr. Waters studied conducting with Dr. Ann Howard Jones, Bruce Hangen, Robert Isaacs, and Paul Brantley, and has worked in master classes with John Alexander, Jane Glover, Frank Nemhauser, and Kathy Saltzman Romey. He has completed coursework pursuing the Performance Diploma in voice at Boston University, studying under James Demler. He has participated in the Berkshire Choral Festival since 2006, first as a conducting apprentice, later joining the faculty as staff instructor; in 2009, he was a featured soloist in the Festival's performance of Rachmaninoff's All-Night Vigil. He joined the Festival's 2014 season as tenor faculty at its Winter Park, FL, venue.

Mr. Waters performs regularly with Cambridge Concentus, earning acclaim with the group in their landmark performance of Haydn's *Mariazellermesse* at Boston University's Haydn & Landon Musicology Conference in 2009, and in his critically-lauded performance of Bach's cantata *Liebster Gott, wenn werd ich sterben* in 2011. He has performed with the Bermuda Chamber Choir to high praise as a soloist (Mass in C major, Beethoven; *Messiah*, Handel; *Oratorio de Noel*, Saint-Saëns) and has joined semi-staged productions with the Boston Modern Orchestra Project (*A Midsummer Marriage*, Tippett; *Four Saints in Three Acts*,

V. Thomson) and the Boston Youth Symphony (*Rigoletto*, *Tosca*). He also appears frequently with the Back Bay Chorale (*Carmina Burana*; *Saul*, Handel; Great Mass in C minor, Mozart) and is a chorus member of the Handel and Haydn Society. Mr. Waters has collaborated with Music at Boston University Marsh Chapel (Mass in B minor, Bach; *Theodora*, Handel) as a member of its music staff since 2009.

Mark Risinger, bass

Mark Risinger, bass, has performed opera and oratorio throughout the United States, Europe, and Mexico. He has made numerous appearances with New York City Opera, Boston Lyric Opera, Baltimore Opera, Arizona Opera, Utah Opera, Fort Worth Opera, Connecticut Opera, Des Moines Metro Opera, and the Lyrique-en-Mer Festival, in repertoire that includes Leporello, Figaro, Sarastro, Raimondo, Frere Laurent, the *Hoffmann* villains, and several roles in Strauss's *Salome*. He has performed under Seiji Ozawa and James Levine with the Boston Symphony Orchestra, Fort Worth Symphony, Nashville Symphony, Charlotte Symphony, New York Choral Society, Orchestra of St. Luke's, Opera Orchestra of New York, Boston Baroque, and Choral Arts Society of Philadelphia, in repertoire ranging from the cantatas and Passions of J.S. Bach to Haydn's *Die Schöpfung*, Rossini's *Stabat Mater*, Beethoven's Ninth Symphony, and the *Requiem* masses of Mozart and Verdi. In addition to degrees in English literature, Mr. Risinger holds a Ph.D. in Musicology from Harvard University, where he completed a dissertation on the compositional process of G.F. Handel and where he was Lecturer on Music for five years. In addition to singing, he is a frequent guest lecturer and is editing Handel's *Semele* for the Hallische Händel-Ausgabe.

Andrew Clark, conductor

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard–Radcliffe Collegium Musicum, and teaches courses in conducting, choral literature, and music theory in the Department of Music. Since arriving to Harvard in 2010, Dr. Clark has conducted the Harvard Glee Club in performances at Carnegie Hall and the Kennedy Center and helped develop the Archibald T. Davison Fellowship Program, a community partnership with the Ashmont Boys Choir in Dorchester, MA. Under his direction, the Radcliffe Choral Society won the Grand Prize and two gold prizes at the International Competition for Chamber Choirs at Petrinja, Croatia in 2012.

His performances with the Collegium Musicum of Handel's Israel in Egypt and Rachmaninoff's Vespers received critical acclaim, as did their recent debut with the Boston Modern Orchestra Project performing Arvo Pärt's St. John Passion in Jordan Hall. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sir John Eliot Gardiner, Sweet Honey in the Rock, Harry Christophers, and Maria Guinand. He has commissioned numerous composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks.

His choirs have been hailed as "first rate" (Boston Globe), "cohesive and exciting" (Opera News), and "beautifully blended" (Providence Journal), achieving performances of "passion, conviction, adrenaline, [and] coherence" (Worcester Telegram). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, and Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers, and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, and Clark University. Clark currently serves as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults with disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

Michael Pfitzer, assistant conductor

Michael Pfitzer is the Choral Associate at Harvard University and the Director of Music at First Parish Church of Stow and Acton in Stow, MA. At FPC, he conducts the church's Adult and Youth Choirs and oversees a vibrant music program including a Children's Choir, drumming ensemble, and jazz band. At Harvard, he is the assistant conductor of the Harvard-Radcliffe Chorus and the administrator for the Holden choral program, coordinator of the Holden Voice Program, and curator of the Harvard Choral Library.

Mr. Pfitzer was previously the director of the Cambridge Community Chorus, during which time he prepared the chorus for performances of Beethoven's Ninth Symphony

(Boston Civic Symphony) and the choruses from Tosca (Cambridge Symphony Orchestra). He has also directed choirs at the University of Wisconsin-Madison, where he taught the University Chorus and Masters Singers. Mr. Pfitzer has been an assistant conductor with the UW-Madison Concert Choir, the Madison Symphony Chorus, and the Tufts University Concert Choir and Chamber Singers.

Mr. Pfitzer is the administrator for the Harvard-Radcliffe Collegium Musicum Foundation, a non-profit fundraising group for the choir. He earned a Master of Music degree in Choral Conducting from the University of Wisconsin-Madison and a Bachelor of Arts degree in Music and History from Tufts University. His conducting teachers include Beverly Taylor (University of Wisconsin-Madison), Dr. Andrew Clark (Harvard University), Dr. William Weinert (Eastman Summer Institute), and Jeff and Brenda Vredenburg (Crane School of Music, SUNY Potsdam).

William Wright, rehearsal pianist

Dr. William Wright performs frequently as pianist and conductor. He is director of choral music at Franklin and Marshall College in Lancaster, Pennsylvania, teaches music theory at Harvard Summer School, and serves as choralmaster and staff conductor for the Lancaster Symphony Orchestra. A native of the Boston area, Dr. Wright received a B.A. from Amherst College where he received the Lincoln Lowell Russell Prize for music performance and the Edward Poole Lay Fellowship for graduate study in music. He earned a Master of Music degree in piano performance from The New England Conservatory, and a Doctor of Musical Arts degree in choral conducting from The University of North Carolina at Greensboro, where he was awarded the Charles Hayes Fellowship. His piano teachers have included Julius Chaloff, Robert Miller, and Patricia Zander.

Dr. Wright has played at numerous summer festivals, been heard on National Public Radio, and performed in 27 countries of the world. In 1997, sponsored by the American Embassy in Islamabad, he performed a benefit piano recital at the National Library of Pakistan which raised a significant amount of money for the Rawalpindi Leprosy Hospital. He has also performed benefit concerts for St. Joseph's Hospital in Islamabad, and Tabor Community Services in Lancaster, PA.

In addition to his current activities, he has held faculty positions at Tufts University, Clark University, University of North Carolina at Charlotte, The New England Conservatory Extension Division, the Walnut Hill School for the Arts, the Roxbury Latin School, and the International School of Islamabad, Pakistan.

Harvard Summer School Chorus 2015

Andrew Clark, conductor

Michael Pfitzer, assistant conductor

William Wright, rehearsal pianist

William Gardner, manager

Now in its 79th season, the Harvard Summer Chorus features a unique blend of singers from the Boston choral community. The chorus is composed of high school students from the Harvard Summer School, college students from local collegiate choral programs, and volunteer community singers of all ages from greater Boston's community choruses. The Harvard Summer School's sponsorship of the chorus allows many of our high school singers their first opportunity to perform a major choral-orchestral work, and connects Harvard to its local community by providing a place for area singers to rehearse and perform over the summer. Each year, the group performs a choral-orchestral masterwork, and has recently presented works such as Dvorak's *Stabat Mater*, Foss's *The Prairie*, Corigliano's *Fern Hill*, Beethoven's *Mass in C Minor*, and Haydn's *Lord Nelson Mass*.

Soprano I

Ellen Biewald
Ashley Brueske
Rebecca Burstein
Elizabeth Chen
Lilian Dayan Cimadoro
Alexandra Decker
Stephanie Doong
Serena Farouque
Sarah Goodman
Nell Harkness
Haley Howard
Won Jaegal
Carol Kirtz
Michelle Logsdon
Patricia Ann Metzger
Keiko Nakagawa
Jenny Nicholson
Beth Ratay
Karen L. Roach
Lauren Robbins
Chris Thayer
Alli Webber
Margaret Weckworth
Kora Welsh
Jiaxuan Xu
Karen Anne Zee

Soprano II

Ruxuan Chen
Bo Choi
Dorothy L. Crawford
Meredith Dill
Bevin Emery
Dayna Fisk
Vicky Fu
Jin Ji
Olivia Kim
Patricia Kopko
Tracy Kukkonen

Alto I

Laurie Lasky
Gracia Lei
Emma Levitt
Carolynne Liu
Kathryn Lloyd Compton
Danica Mari
Devereux Powers
Janet Regier
Darya Romanova
Janet Stewart
Christine Thuy-Anh Vu
Eva Xue
Rina Yaita
Xuemei Zhai

Alto II

Jocelyn Drummond
Kyle Eichner
Molly Fisch-Friedman
Kris Busch
Marisa Coutts
Mae Dewhurst
Jieqing Fan
Hinda Goodstein
Janice Hegeman
Caroline Heuwing
Amanda Hooge
Jenny Hopkins
Ángela Jiménez
Tamsin Jones
Sara Kunz
Kristine Lessard
Emily Ma
Seshiru Muraki
Linh Pham
Karen Pryor
Abigail Robbins
Laurel Schuirmann
Sylvia Schwartz
Elaine Spencer
Susan Spitz

Mary Stanfield

Andrea Stumpf
Charlotte Swartz
Ines Tenente
Hannah Umansky-Castro
Sue Wellington
Yingchen Yang

Tenor I

Samuel Antao
Stephen Barry
Madhavi Challa
Judith Cohen
William Gardner
Armaan Genomal
Pepper Greene
Korin Hasegawa-John
Patricia Hyman
Harry Kong
Andrew Mattfield
German Parada
Sam Pilato
Michael Andree
Purugganan
Jason Vu

Tenor II

Eric Andresen
Patrick Braga
Dennis Brett
Kevin Gallagher
Avi Kogan
Guillaume Laroche
Paul Lewis
Matthew Maxi
Michael Pfitzer
Christopher Reichert
Eric Riedel
Jonathan Tannenhauser
Kenneth Tinius
Andrew Turner
William Wright

Bass I

Michael Baum
Jon Carlson
Steven Chung
Mark d'Entremont
Colin Godfrey
Renaldi Gondosubroto
Ian Houghton
Robert Hoye
Yangming Kou
Charley Lei
Aris Martinian
James Rabb
Pablo Ruiz
Charlie Sisson
John Szeto
Alex Tinguely
Aaron Tran
Sebastian Tsai
Timothy Vasily
Pucun Wang
Ed Wertheim

Bass II

David Ames
Peter Barkley
Christopher Edel
Michael Falkoff
David Fillingham
Jim Hickey
Karl Naden
Tobias Otto
David Pogue
Henry Rea
Andrew Sanders
Jeremy Sogo
Rick Wolthusen
Zhenxu Yang

Handel and Haydn Society Orchestra

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the US and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and also provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music that use instruments and artistic techniques from the time period in which the music was written. H+H presents a nine-program subscription series at Boston's Symphony Hall, NEC's Jordan Hall, and at Sanders Theatre, reaching nearly 3,000 subscribers and over 18,000 single-ticket attendees each year. Listeners can also hear H+H on 99.5 WCRB, National Public Radio, and American Public Media broadcasts, and the organization maintains an active touring schedule including performances this season in California, Montreal, and Washington, D.C.

In 1985 H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes five youth choruses. H+H also maintains partnerships with higher education institutions including New England Conservatory, MIT, and the Massachusetts College of Art and Design, giving college students opportunities to learn about and develop mastery in Baroque and Classical music. The Heartstring program gives free concert tickets to children and adults who could not otherwise attend performances, and H+H presents free concerts and lectures at local libraries, community centers, and museums.

VIOLIN I

Abigail Karr
Danielle Maddon
Asako Takeuchi
Guimmar Turgeon
Lena Wong

VIOLIN II

Jane Starkman
Clayton Hoener
Julie McKenzie
Krista Buckland Reisner

VIOLA

David Miller
Anne Black
Emily Rideout

CELLO

Colleen McGary-Smith
Christopher Haritatos

BASS

Andrew Arceci

OBOE

Lani Spahr

BASSOON

Sally Merriman
Elizabeth Hardy

HORN

John Aubrey
Jane Sebring

TRUMPET

Jesse Levine

HARPSICHORD

Ian Watson

ORGAN

Justin Blackwell

HARP

Alison Attar

*string players are listed
alphabetically after the principal

Sanders Theatre

Sanders Theatre is managed by

Memorial Hall/Lowell Hall Complex at Harvard University
45 Quincy Street, Room 027,
Cambridge, MA 02138
(617) 496-4595 • Fax: (617) 495-2420
memhall@fas.harvard.edu

For history of the building, visit www.fas.harvard.edu/memhall

Restrooms are located on the lower level.

Latecomers will be seated at the discretion of management.

Photography and Recording of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

Lost and Found Call (617) 496-4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

Parking. There is no parking at Sanders Theatre. Free parking for most events is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post. Parking for some student events will be at 52 Oxford Street Garage.

Access for Patrons with Disabilities. Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

Accessible parking for events: There is no parking at Sanders Theatre itself. Patrons may be dropped off in the circle on the Kirkland Street side of Sanders Theatre near the accessible entrance. We encourage patrons to park at either the Broadway Garage or 52 Oxford Street Lot. The Broadway Garage is fully accessible and there are curb cuts at all crosswalks between the garage and Sanders Theatre.

If necessary, a limited number of accessible parking spaces may be available in nearby locations by advance arrangement. It is extremely difficult to honor requests received less than five business days prior to an event. Please plan ahead.

To arrange for an Accessible Parking Space in a nearby parking lot, contact:

Harvard University Parking Office, (617) 495-3772
and/or
University Disability Services, (617) 495-1859,
Mon-Fri, 9 am-5 pm, or disabilityservices@harvard.edu

The Harvard Box Office

Advance Sales:

Holyoke Center Arcade, Harvard Square,
1350 Massachusetts Avenue
(617) 496-2222, TTY: (617) 495-1642

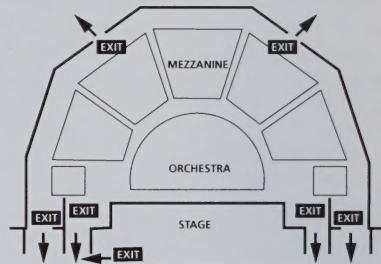
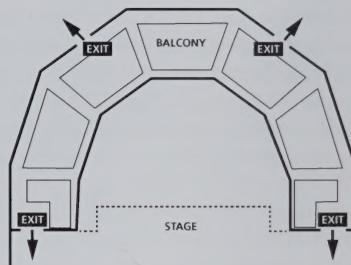
Calendar of events, online sales and current hours:
www.boxoffice.harvard.edu

Pre-Performance Sales: Sanders Theatre.

On performance days: Opens at noon for matinees and 5 pm for evening performances. Closes 30 minutes after curtain.

Sanders Theatre Exit Plan

For your safety, please note the location of the nearest emergency exit.



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